

BRIDGET BENTON is an artist, art instructor and the author of the award-winning workshop in-a-book “The Creative Conversation: Art Making as Playful Prayer”. She has been working in encaustic since 2006 and holds a B.A. in Studio Art from Colorado College and an M.S. in Creative Studies from the State University of NY.

She writes “I use original photographs and image transfers, nature prints, drawings, and found imagery as symbols — letting them take on meanings beyond themselves. These symbols come together in layers of semi-transparent encaustic paint to create narratives that are at once deeply personal and profoundly universal — stories of home, connection, and belonging. The photographs are critical elements of my work.

My current body of work explores the intimate internal worlds of imagination, memory, and daydream. I am attempting to map an internal landscape — to document what happens inside, underneath, below, and beyond the visible. Images of the external — buildings, landscapes, and the human form — are layered with more abstract and symbolic imagery and marks.”

Since 2012, she has used large-format laser print image transfers of her photographs as key elements in her encaustic paintings. Because the technology is moving to ink jet printers, which are incompatible with her process, Bridget will use the IEA Project Grant to fund an exploration of alternative processes for the use of large-format imagery within encaustic. She plans on researching what other artists are doing to incorporate photos into their work and test alternatives, including: Screen printing photos on encaustic; transferring inkjet prints produced with pigment-based inks; and inkjet image transfer onto papers that can be embedded into encaustic.



2020 Project Grant Winner:

Bridget Benton

*Clockwise: L-R: "Inside Out",
"And Then She Quit", "
The Book Was Like a Compass"*

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She writes “My desired outcome is to develop a new method of incorporating my photographic images into encaustic that is time and cost effective, while maintaining the soft, dreamlike effect that is suited to the themes of memory in my work.”

We are looking forward to learning about her exploration!

To view Bridget's work, please visit her website:

www.eyes aflame.com